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are many overgrown estates where the possessors can expend any amount; when they become patrons of art, they have it in their power to do all that is desired. Here it is far otherwise; we have few, if any, very wealthy persons, we mean in comparison with those on the other side; consequently we must depend upon the public at large, where every one is able to contribute the small sum we desire to enable us to carry out our plan, and he is sure of receiving in return what should be considered an equivalent for the amount invested.

In furtherance of our plan, we have established a free Gallery of Paintings, where the public are invited to come and study works of art, and where all those who wish to purchase paintings will find one of the finest collections in the country to select from. They will there see the works of different artists, side by side, and can better select than they could by going to the different studios, as all our artists are invited to send their works here, and the invitation is very generally responded to, as the walls of our Gallery will testify.

It is thought that the government of the institution have no right to expend any of their funds in the purchase of a building, or any fixed property, as this would be drawing from our present patrons to favor those that shall come after them; consequently they have decided to hire rooms for their accommodation, and by so doing, make each year pay its own expenses, and no more. In this connection we have the pleasure to state, that we have enlarged our Gallery, and made very considerable additions to the paintings, and with these increased facilities for business, we trust we shall have a full share of public favor.

Our undertaking, thus far, has been eminently successful, and, we believe, without precedent in the history of Art Unions. We think, in no instance, before our own, has any Art Union been able to give to subscribers an engraving the first year. Ours will not only give to subscribers a very superior engraving, and an occasional Bulletin, but will also distribute chances for paintings.

THE PROGRESS OF PAINTING IN THE UNITED STATES.

That the art of painting has made rapid progress in this country, during the last ten years, there can be no doubt in the mind of the intelligent observer. It has received an impetus in a direction that cannot fail to carry it to a height honorable to any age or country, if it be but properly fostered and encouraged. A degree of excellence that once satisfied our artists and amateurs, is no longer tolerated, for the watchword of our young aspirants is—onward.

Many young men have made pilgrimages to the various schools of art in Europe,—have gazed with rapture on the splendors of Titian, or purity of Raphael, in Italy; with wonder upon the productions of Lessing, Cornelius, and Achenbach, and all the realities of the Germans; and with equal astonishment upon the necromancers of the French school, who, like Diaz, Couture, and others, seem to transform, by the magic powers of their pencil, the dull pigments with which they work, to molten gold and silver.

Imbued with ideas of truth and beauty, and with an ardent love of nature, many have returned with all the enthusiasm of youth, to impart their knowledge to others and toil on in the

difficult road to perfection. They go out by companies to the open fields, seeking there the true impress of nature. They penetrate the dark wood and reveal its mysteries, its treasures of venerable primeval trees and broken mossy rocks, its sparkling streams and glancing cascades. Beautiful sequestered nooks and wild rocky glens, unknown to all but them, become their dwelling places for days and weeks, until all the wild beauty becomes a portion of their being. Day after day finds them sitting before some massive pile of granite, studying intently the broken angular forms, the varied tones of gray and richly tinted mosses. Again, some hoary monarch of the forest, whose arms are ragged, and whose trunk is scored with a thousand rough markings, claims all their enthusiasm. They draw with care, the beach, birch, the maple, oak, and elm, in the full maturity of their leafy beauty.

They climb our hill sides and strive to catch the hues of the off-stretching meadows and airy tints of the distant mountains. They note the broken, rolling chains of clouds and their pearly shadows as they chase along the plains. The study of the picturesque forms of our wild scenery, in all its varying phases, becomes a daily joy. All this study is done with true devotion and earnestness, and surely with such serious feeling to actuate them, we may expect to see arise in our country some great interpreters of the mysteries and truths of nature. This earnestness should be encouraged by all who can understand and feel those truths.

Traditions of old schools and mannered conventionalities are fast becoming obsolete in all branches of art, and the love for those dark unmeaning canvasses, dignified with the names of "Old Masters," must soon pass away, for, in this age of truth and fact, they cannot exist, side by side, with the representations of nature in her freshness and beauty.

Our citizens, through Art Unions and other channels, should encourage this new feeling, for it must lead to great results. The *realities* of nature are what the mind craves—realities, that, when touched by the hand of genius, become clothed with wonderful poetic beauty. Schools should be established in this city, where the student may draw incessantly from the glorious perfections of the antique, and familiarize himself with the symmetry and grace of the nude figure. The want of something of this kind is greatly felt in Boston, by those who begin to perceive that nothing can cover a deficient drawing.

We have talent and enthusiasm enough amongst us, and there is no reason why a Boston School of Art should not develop that talent, and produce men who may be able to stand in the foremost rank of the artists of our country.

TO AMERICAN ARTISTS.

The Gallery of the New England Art Union is intended as a place of deposit, where American Artists may send their works for sale. At the annual distribution, those entitled can select from said Gallery, or order a picture at their option, as provided in the regulations.

Artists sending their Paintings, or other works of Art, are required to forward a description and the price of their work,—also to pay for transportation.

No commission will be charged to any artist for the sale of his or her works.